

MUSICAL CABINET.

PART VIII....FEBRUARY, 1842.

BIOGRAPHY.

SIGISMUND THALBERG.

FROM THE MUSICAL WORLD.

THIS celebrated and universally admired pianist was born at Geneva, on the 7th of January, 1812. Of his youth or early education, interesting as the details would probably have been, we are obliged to acknowledge that no very ample or particular memorials have fallen within our knowledge. Yet, though our materials are slight, implicit reliance may be placed in their faith and truth. It appears that this musician, whose fame is now spread all over Europe, was not distinguished in the days of his infancy by any indications which might be presumed to prognosticate his future career of unrivalled excellence. He remained in the place of his birth until he was six years of age, when he was removed to Vienna, where the opportunities of hearing music of the most refined and exquisite kind are unquestionably less rare than in the quiet scenes in which our hero passed his earliest hours. He was entered a pupil in the Polytechnic School, in Vienna, and when about nine years old he became a pupil of M. Mittag, a professor in the Conservatorio, and commenced the study of the pianoforte. Here he continued for four years; as, however, his attention was directed generally to the usual routine of a lad's education, Thalberg, the boy, was not remarkable for unremitting practice, nor for any strong predilection for his instrument. At the age of thirteen he left Vienna and commenced his travels. He passed to Paris, where he received lessons from M. Pixis; from thence he went to London, and during a month's sojourn in our metropolis, placed himself under Moscheles. On his return to Vienna, he did not resume his studies under Professor Mittag; and, although it may not be generally known, it is a curious fact, that Thalberg from the age of fourteen years became his own master; and, although surrounded by the most eminent pianists of the age, refrained from seeking their instructions. Well knowing that however extraordinary his energy and aspiring his genius, without taste and correctness all would be of small avail, he placed himself under the celebrated Sechter, the organist to the court of Vienna. Whilst with this worthy and learned contrapuntist, he became initiated in the rules of composition, and rendered himself familiar with all the varieties of the severe school. His studies with Sechter were strictly confined to composition; and so far from toiling and laboring at the pianoforte, he made it his constant rule not to practise more than two hours during the day. In this respect he carried into execution the mode of instruction pursued by that eminent member of the Conservatory at Milan, Alessandro Rolla, in reference to his son. This refined and profound musician, perceiving the extraordinary talent and genius which his son displayed for the art, and the ceaseless and absorbing interest with which the boy pursued his studies, insisted that his daily practice should not exceed two hours. Thalberg is now in his thirtieth year. His first composition (at least the first he has chosen to acknowledge by enumerating from it,) appeared about fifteen years ago, but the peculiarities of his style are not found in his earlier writings; and it is only eight years since he has fully carried into execution the marked features of his school.

The successful inventor of a new school is as it were placed on a pinnacle of excellence, to which, at the first glance of a surprised admirer, his ascent seems little less than miraculous. Time and imitation speedily diminish the wonder, and each successive attempt establishes a kind of progressive scale of ascent between the lately deified composer and the auditor who had deemed his excellence

inaccessible. The stupidity, the mediocrity, the merit of his imitators, are alike fatal to the first inventor, by showing how foolish it is to exaggerate his faults, and to come within a certain point of his beauties. The materials also (and the man of genius as well as his wretched imitator must use the same) become stale and familiar, and strong and powerful as sources of emotion they may at first prove, are, like all others, capable of being exhausted by habit. The imitators who rush in crowds upon each path in which the great masters of the art have successively led the way, produce upon the public mind the usual effect of satiety. The more rich the mine, the more unremittingly it is worked and remorselessly exhausted. Thus, in our own days, many imitators have taken Spohr as their model; and without any portion of his spirit or originality, his depth of knowledge or dexterity of execution, have contrived, by a cold mockery of the phraseology of his melody and the vivid peculiarities of his harmony, to destroy that excitement and poignancy which his productions in the first instance created in the minds of the auditors.

The delight which the performance of Thalberg has inspired, has not been of the kind which displays itself in the conventional language of criticism: it was real, practical, and from the heart. Neither has he, in obtaining the popularity of the multitude, sacrificed the devoted admiration of the few. Beyond contradiction he has distinguished himself as the inventor of a new style: at present, few have ventured even to perform such specimens as he has presented to the public; still fewer have attempted to write in a similar manner. It becomes the writer of his memoir to endeavor to analyse its features.

In pursuing an examination of Thalberg's style, it is most essential that the matter should be separated from the manner of performance. To those who witnessed his first and subsequent appearances at the Philharmonic Concerts, this observation will not be lost. Such were the unanimous tokens of veneration and respect, such the silence, unbroken even by a breath, during the progress of his fantasias, and the perfect hurricanes of applause which instantaneously followed their conclusion, that the most unmoved critics were led away by the scene, and seized every opportunity of manifesting the delight they felt. It was evident that mere execution was not the source of his witchery over the minds of his audience. M. Herz, with his elegant, graceful, and pleasing melodies, his bold, nervous, and spirited *tours de force*, had failed in exciting the sympathies of the subscribers; and although Thalberg was infinitely his superior in force, delicacy, and rapidity, still had there not been some strong line of demarcation between the *premier pianiste* and his contemporaries, we much question whether the superiority of these particulars would have placed the subject of our memoir in the position he so proudly occupies. In judging of his intrinsic merits, therefore, we must first look at his compositions, and then the manner of their performance. His early works display no distinguishing characteristic; like those of Pixis his master, they abound in light and elegant snatches of melody, in the modern Italian style, and are interspersed with the usual storm of passages which display an intimate acquaintance with the *studios* of our modern *pianistes*, and a facility in overcoming their peculiar difficulties.

But if his wrist, his hand and fingers, then exhibited a variety of position and a facility of execution truly wonderful: if at that time he had arrived at a uniformity of touch and tone, a celerity, a power, and certainty of command, over the most distant intervals, almost inconceivable, there is nothing in his compositions which evinces the musician of overpowering eminence. The concerto in F minor (Op. 5), will best illustrate these remarks. The cantilena on which is grounded the opening movement, is truly *à la Bellini*, abounding in brilliancy and joyous character, but it is speedily left for a routine of passages which have no distinguishing feature to recommend them. Indeed the lead-

ing melody is so tricky in its form, and so self-evident and simple in its phrasing and harmony, that the auditor is satisfied nothing could be done with it in the way of scientific treatment. As a rondo it might form an agreeable chain to bind together some fanciful modulations, or some bright wove sequences, and as a rondo has it been worked out. The slow movement is one idea briefly but elegantly arranged. Still the features of the master are wanting. There is no developement, no aggrandizing of the original idea, no new harmony, nor even mechanical position of a chord which might call for remark. At the period of composing this concerto, Thalberg was evidently a great mechanist, and had acquired a complete mastery over his instrument. If not the Paganini of the pianoforte, he might justly be reckoned the Ole Bull. He had probably directed his attention to the overcoming of every difficulty to be found in the modern studio, and had not, perhaps, particularly turned his attention to the works of the great masters.

The neglect of good models is probably the source of all musical defects. "How many a musical genius," says Forkel, "has been cramped by the deficiencies of the music-master; who, that he may maintain his own credit, cries up and recommends studies to his pupils, compositions within the reach of his own limited talents, whilst the sublime effusions of a Bach are decried as obsolete and whimsical, lest, if produced, it should be discovered that the master can neither play, nor even comprehend their beauties. Thus, many a pupil is obliged to spend his time, labor, and money in useless jingle, — and in half-a-dozen years, is, perhaps, not a step farther advanced in real musical knowledge, than he was at the beginning. With better instruction he would not have wanted half the time to be put into a way in which he might have safely and progressively advanced to perfection in his art. It is certain," continues Forkel, "that if music is to remain an art, and not to be degraded into a mere idle amusement, more use must be made of classical works than has been done for some time past. Bach, as the first classic in music that ever lived, or perhaps ever will live, can incontestibly perform the most important services in this respect. A person who has for some time studied *his music*, must readily distinguish mere jingle from real harmony; and will show himself a good and well-informed artist, in whatever style he may subsequently adopt."

(To be concluded.)

LECTURE.

THE MUSICAL PROFESSION.

Delivered before the Teachers' Class of the Handel & Haydn Society, August 26, 1841, by T. B. HAYWARD.

(Continued.)

I HAVE already referred to the great number of artists, professors, and practical musicians, that must be necessary to keep in operation the numerous musical institutions which I have spoken of as actually existing in Europe. The same is true in all branches of the arts. Not only are great numbers of artists, in painting and sculpture, employed in the production of new works of all grades, from the highest downwards; but the number of skilful practical painters and sculptors who are occupied in copying the masterpieces of the old artists, and in doing the subordinate labor on the works of the first masters of the present day, is very great. So, too, in music, every one of these establishments must be under the direction of some artist or professor who is competent to its management; and many more must be employed in them, of various degrees of excellence, according to the situation to be filled. Great numbers are also employed in the private teaching of singing and the various instruments; since, in general, music constitutes an important, nay, an almost indispensable item, in the education of both ladies and gentlemen; and the degree of attainment which is regarded as constituting an education in it, is far higher than in this country we have generally any idea of.

The question which is important to our present purpose is, how are these artists and professors in the various arts educated, and what is regarded as constituting the education of a professor in the arts? He must devote himself wholly to his art. He first studies its principles, in an institution got up expressly for teaching it, or under the direction of some professor of established reputation, for a period varying in different countries and different institutions from seven to fifteen or

more years. After he has completed his education, if he possesses talent, he often avails himself of the opportunity of studying his art one, two, or three years more, under one of the great artists of the day. This is the way in which artists and professors are made. It is true that there will occasionally arise, in all countries, a self-made man, so called, who was born in poverty, has struggled through all difficulties, surmounted all obstacles, and at length appears before the world a true genius, one of the lights of his age. But such cases are rare, and the public generally are particularly liable to mistaken notions concerning self-made men. Self-taught genius is sometimes of the very highest kind; but self-taught mediocrity is rarely anything else than ignorance, self-conceit, and obstinacy. There never was a self-made artist, who was truly such, whom his Maker did not first make an artist; — who did not receive from the hand of his Creator that fire of true genius which could not be quenched. But in all the various occupations of life, it is education that qualifies a man to fill his situation in a manner useful to the public and creditable to himself. Education does not, indeed, confer genius; but it is the usual means of developing it. Artists and professors in all the arts, thus educated, find abundant scope for their talents in Europe, in great numbers, and of all possible grades of talent.

Have we, in this country, artists and professors in any of the arts, thus accomplished, whether self-made, or formed by instruction? In some of the arts, I am happy to say we have. In painting, we have Allston, Fisher, Doughty, Cole, and some others; and in sculpture, Greenough, Powers, Clevenger, and Crawford. These men studied their arts here, availing themselves of the best means that the country affords; and then went to Europe, to Italy, where, though they had excited high expectations at home from the few flashes of genius they had exhibited here, on beholding the works of the great masters in their art, several of them adopted at once the resolution of sitting down quietly and in obscurity in that country, and studying their art for several years, before they would consent to present themselves to the world as artists. Some of them have thus established a reputation abroad as well as at home, and are doing honor both to themselves and to their country. In architecture, we have a very few men of whom the same might be said; and in poetry, the names of Bryant, Percival, and a few others, might be added. Of such artists as these we have just reason to be proud; and it were a pity that, for every one of them, we could not name a hundred.

But how stands the case with us in the art of music? Here I would most willingly drop the curtain, and let the truth forever lie in darkness. I fear that a candid answer to this question would do equal violence to our national pride and the blind partialities of particular persons on the one hand, and to the truth on the other. We have native poets, painters, and sculptors, who have produced works that have made an impression, and won the admiration of the lovers of art, on both sides of the Atlantic. Have we a native musician, who has produced any work that brings honor both to himself and his country? The inquiry is vain. We have no one who has attempted such works. We have no native *artist* in music, — no Mendelssohn, Spohr, or Neukomm.

Neither have we any *virtuosos* in music, like Thalberg, Chopin, Listz, De Beriot, Ole Bull, who are chiefly distinguished for astonishing the world by the greatness of their musical talents, as exhibited in their performances on some particular instrument; who have extended the capabilities of that instrument; and who, if they have written at all, have written chiefly for it.

The next step in our inquiry is, if we have no *artists*, what is the character of the musical profession in this country, and what are the qualifications of our native professors in the art? This is manifestly a delicate subject. It is one on which I should be most willing to be silent; and on which I certainly should be silent, did I not know that those members of the profession — I mean Americans — whose real qualifications are highest, and to whose useful labors the public is most indebted, would be most desirous of proclaiming the truth. What, then, are the qualifications of our native musical professors? or rather, what are they not? for it is not my intention to go into a statement of what they are. I have before stated the qualifications of the professor of music. I have said that he must have studied melody till he understands its principles and its laws; that he must have studied harmony, not only theoretically, but practically, on such keyed instruments as the pianoforte and the organ; that he must have studied the relations of melody and harmony to each other; that this implies the study of so much of the works of the previous masters and artists, as shall enable him to enter into the spirit and conception of music of all styles, whether sacred or secular, vocal or instrumental, in solo or in parts; that, to this end, he must make a thorough study

of the human voice, and of all kinds of instruments; and must have been in the habit of hearing much of all kinds of music performed in the best manner; till he can at length enter into the conception of any author, give that conception himself, and show others how to produce it. A good criterion of his talents would be, that he should take a song or other piece of vocal music, by one of the great masters, write out an accompaniment to it for a full orchestra, get it up, conduct the performance of the whole, and have it meet the satisfaction of the original author. Such are the qualifications of the professor of music, properly so called; and I know not how a man can have a claim to the general title of professor of music without them. Have we any native musicians with these qualifications? I regret to say, we have none. Whatever erroneous impressions may be entertained on this subject in the country and at a distance, to the credit of their modesty and candor be it said, we have none who pretend to lay claim to them. I am most happy to make this statement, because it redounds so highly to their honor and their modesty.

What is the character of our native professors as composers? On this subject, I deem it unnecessary, at the present time, to speak of any other than compositions of sacred music. Who is there among them that has composed anything which is expected to stand the test of time? In little estimation as the compositions of our fellow-countryman, Billings, are held, I challenge the production of a piece, which is so general a favorite now as are some of his, and which affords the reasonable prospect that it will live one-tenth part as long.

What is the character of our native musicians as harmonists? Musical harmony is a subject on which there has hitherto prevailed a most lamentable ignorance in this country. The knowledge of thorough-base possessed by a harmonist may be best understood from the character of his bases. If he has studied the subject till his mind is imbued with the true nature of its principles, both in combination and progression, his bases will proceed with a breadth, depth, and weight of movement, which is proportioned to the character of the piece. His harmonies will betray something more than the common chord of the tonic, the dominant, the subdominant, and a few of their simplest inversions, with now and then a diminished seventh: and yet they will present no greater difficulties in the separate parts, or in the harmony of the whole, than the simple combinations just named. His skill will be exhibited in the breadth of movement given to the whole, the fullness of the harmony, the smoothness of the progressions, the total absence of monotony, in place of which will be found an unceasing variety in the combinations, which will never tire, because always new and always pleasing. These are things which the mere manufacturer of harmonies can never arrive at.

(To be concluded.)

THE MUSICAL CABINET.

BOSTON, FEBRUARY 1, 1842.

THE BOSTON ACADEMY OF MUSIC.

It has not been our intention to devote much space to local performances of music, nor indeed to speak at all, except rarely, of any but those of artists of distinction. But the exertions of this institution, and their performances this season thus far, are truly deserving of notice. In the autumn, the Academy collected an orchestra, consisting of a greater number of instruments; a greater proportion of stringed instruments, and consequently a better balance between the two great *masses*, the wind instruments and the strings; and better performers on the different instruments, than had ever been collected in Boston. The design was to give miscellaneous concerts, the performances in which should consist largely of the more elaborate instrumental pieces of a high order. They have thus far given four concerts; at the first three of which they performed Beethoven's Symphony in C minor; and at the last, his Pastoral Symphony. These pieces have been executed in a manner highly creditable both to the Academy and the performers. At two of these concerts they have been assisted by Miss Sloman and Mr. Rakemann. The last concert was given with no other talent, than what was found in the orches-

tra, together with two of our amateur singers; and we do not hesitate to say, that it was by far the best concert that was ever got up with Boston talent.

Signor Ribas, first oboe player in the orchestra, performed a solo on that instrument at this concert, in a style which proved his skill upon the instrument, and which would have won him credit in any city in Europe.

The Academy intimated, in the advertisement of the fourth concert, that they feared these concerts must be discontinued, as they were not sufficiently well attended to pay the expenses. We sincerely hope that the Bostonians will never allow such a stain to fix itself upon their character, as that they shall suffer performances of so high a grade to go down, for want of patronage. The fourth concert was better attended; and we understand that the Academy intend to repeat it, as a further effort; and we hope that it will be successful.

MR. KNOOP'S CONCERT.

This distinguished violoncellist gave a concert at the Melodéon, in this city, on Saturday evening, January 22d, assisted by Madame de Gony on the guitar. Mr. Knoop is the first and only performer on the violoncello of any distinction that we have ever heard here. As a *virtuoso*, he stands higher than any other, of whatever description, who has visited this country; and on his particular instrument, there are very few in Europe who excel, or even equal him. His tone is of exquisite sweetness, yet full of fire and power; his intonation is most accurate; his bowing is very effective; his style of playing extremely neat and finished; and his power of expression very great. His themes are given with great pathos, beauty, and expression; his adagios and singing passages are full of feeling and passion; his double stops, in thirds, sixths, and octaves, are highly finished and effective; and he exhibits many of the difficulties of the instrument in a style which shows himself to be master of it. He was received with enthusiasm by a full house, and of the first taste and respectability.

Madame de Gony is a most delightful performer on the guitar, and is certainly an *artiste* of high merit. She appears to have the most perfect command of the instrument. Her performances were distinguished for neatness, beauty, grace, sweetness, power, variety, finish, expression, and pathos. We have never heard anything like it. She was received by the audience with the warmest enthusiasm. Indeed, the fact that a concert consisting wholly of performances on these two instruments,—which have never been heard here in the hands of performers capable of giving a high exhibition of their peculiar powers,—should have been so well received and so highly appreciated, speaks better of the musical taste of our city than we could have dared to expect.

Mr. Knoop gave a second concert, on Thursday evening, January 27, and a third on Saturday evening, January 29, assisted as before by Madame de Gony.

MISCELLANEOUS.

ON UNITY AND VARIETY IN MUSIC, AND ON THE FUGUE.

THERE are few things more important in the arts, than to make a proper distinction between unity and variety, and to avoid the error of supposing that variety is inconsistent with unity, and prejudicial to it. For instance, variety is the very soul of music, and is, with respect to that art, what proportions are to the mathematics. When a piece of music combines great unity with great variety, it may be justly considered as a perfect production of the art, and as a model for artists,

In the other arts, it is not difficult to show in what unity consists, because it rests with the judgment to decide the question; but in music, where everything depends upon feeling, it is almost impossible to give anything like demonstration upon this point. If the question be to avoid monotony, it is by feeling that the composer must be directed, in order to accomplish it; if the object be to avoid any infraction of the laws of unity, his feeling must still be his guide, and the only one that can lead to the attainment of his object.

But there is no method so effective to strengthen this feeling, as to hear often, and analyze attentively, the best models, such as the admirable master-pieces of a Handel, a Jomelli, a Paisiello, a Cimarosa, a Mozart, and, above all, of that most profound and accurate of masters, Haydn.

It has been remarked, that a number of different ideas crowded together into a single piece, are more detrimental to unity, than conducive to variety. Hence it is, that good masters delight in revising their productions, for the purpose of retrenching, modifying, and blending. From two or three parent ideas sprang some of Haydn's most distinguished master-pieces; but in order to be able to imitate him in this respect, the secrets of the art must be revealed to us, and this knowledge is to be attained only by an initiation into the mysteries of melody and harmony, by means of a pure classical school.

We venture to assert, that the study of the fugue, if well directed, and not made the end, but the means, can alone teach; 1st, the unity of the modes, as consistent with every possible variety; 2ndly, the art of good modulation; 3rdly, the means of fully developing our ideas, so as to be able to turn them to the best possible account; 4thly, the observance of the most perfect unity.

If it be objected, that this study does not lead to an acquaintance with genuine melody, yet it must be allowed that all its principles are referable to melody: and why?—because it is rigidly bound to observe the unity of the modes; because it presupposes a perfect knowledge of modulation; of the art of developing melodial ideas; of employing them in the most advantageous manner; and lastly, because it exacts the most rigorous unity.

Therefore, though this scientific production, the fugue, may possess but little interest for the vulgar, as being above their capacity, and may be received with hesitation even by the learned, because it has, like every other good thing, been abused, still will its value be duly appreciated by the true artist and the enlightened amateur. It will be found that, of all productions, it is the one which demands the most scrupulous unity, and is the only production in which this unity is capable of being perfectly analyzed and demonstrated beforehand. It is to the study of the fugue, that the two greatest men in the field of music, Handel and Haydn, were indebted for a large portion of their musical tact; and it is to their proficiency in this branch of study that we owe a great part of their sublime productions.. — [Reicha.

DUTIES OF A CONDUCTOR.

It would be an idle ceremony for us to attempt any labored proof of the importance of the duties, and the value of the services, attached to the office of Conductor at a musical performance; or of the worse than useless eminence, to which an individual is raised, who is invested with power he is unable to wield, and clothed with a dignity he only contrives to render ridiculous.

The well-trying member of an orchestra is perfectly conscious that there can be no faithful delineation of a composer's ideas, unless the closest attention is paid to each passage in detail. He justly regards himself as a unit among many; and confining himself to the proper execution of the part assigned to him, he leaves to another the task of determining the general expression of the whole. This duty of right appertains to the Conductor, whose isolated position enables him, if he be qualified for his post, to produce that grand result which arises from the performance of numbers under the implicit direction of one. He is, or ought to be, the master-spirit of the band over which he presides,—an impersonation of the mind of the composer. The Conductor should evince not only the imaginative glow of the poet, but also display a thorough acquaintance with the minutest details of the work entrusted to his superintending care. By his coolness, decision, urbane, yet inflexible demeanor, he should inspire the timid, check the presumptuous, and command the respect of all. He should

exhibit a warm sympathy with the intentions of his author, and a perfect familiarity with the machinery by which they are to be developed. The mere possession of a love for whatever is striking or ennobling in the art, a faculty common, in a greater or less degree, to all who are endowed with a natural taste for the science of sweet sounds, is not a sufficient qualification for assuming the official baton. The requisites of a good Conductor, in addition to the technical knowledge which we have laid down as indispensable, should include the energy and tact which can control a fiery leader; a watchful apprehension of such passages as are apt to exercise an imperceptible influence over the performers, and to create a measure of uncertainty in point of time and expression; and the skill to humor what is technically termed "the swing" of an orchestra. These are points which a genuine Conductor would always keep in view, when directing the performance of a musical composition. For want of a strict, or, indeed, any attention to them, how often do we witness a Conductor, whose exertions are fully occupied in a continued struggle to catch the time which the band, or singers, have fallen into; too happy, if he can succeed in this his primary object, to permit the expression to take care of itself. His utter inability to separate the component parts of the score in his mind, is shown by the wandering eye, the unsteady hand. A confused motion of his head, a tremulous grasp of his instrument of office, indicate his internal disquietude, and that last remnant of virtue, which cannot wholly exclude a sense of shame. Conscious of his imbecility, and half apprehensive that others observe it, the unhappy substitute for a Conductor flourishes his rod in mystic evolutions; in the midst of his enchantments lays it aside, resumes his seat at the piano, which he approaches with a supplicating glance, as if he expected its unconscious vibrations with his fingers would solve his conjecture and relieve his uncertainty.

The engagement of an inefficient Conductor in the direction of an orchestra, however small or limited its resources, inevitably leads to a neglect of details, and a general slovenliness in the execution of the music selected for performance. An insult is thereby offered to the memory of deceased, an injury inflicted on the reputation of living composers; a very equivocal compliment is paid to the good sense and correct taste of the audience, and certain disgrace is reflected on the management, which appoints or endures a person of such conspicuous incompetence. — [Musical World.

WILBYE'S MADRIGALS. — The Musical Antiquarian Society have published two more highly interesting works, "The First Set of Madrigals composed by John Wilbye, in the sixteenth century," and *Dido and Aeneas*, an opera composed by Henry Purcell, in 1675, when only nineteen years of age. Wilbye's Madrigals have been carefully edited by Mr. Turle, who states that the present edition has been scored from the original set, substituting such clefs as are now used for those which have become obsolete, and adopting the G clef throughout for the treble voices. This plan is to be followed in all the subsequent publications of the Society. The first, and till now the sole edition of Wilbye's first set of Madrigals, was published in 1598. — [Foreign Quarterly.

LONDON. — The Motett Society has been established for the purpose of reprinting selections of STANDARD CHURCH MUSIC. The difficulty of obtaining sacred music has long been felt by the public, who will now have an opportunity of obtaining these reprints at a cheap rate, by a subscription of one guinea to the Society. — *Ibid.*

BERLIN. — The promise made by His Majesty (of Prussia,) to revive the old classic drama, is now about to be fulfilled. Several Greek tragedies, translated into German, will soon be forthcoming. Mendelssohn has received orders to set the choruses of the *Edipus Coloneus* to music. F. Schneider is commissioned to fulfil the same duties to the *Electra*, and Spohr has the *Antigone* now in hand. — [London Foreign Quarterly, for October.

ENGLAND. — The Gloucester Festival must be considered as a decided failure, the receipts amounting only to £532 for the four days' performance at the cathedral. — [Ibid.

Andante.

8

cres. p

Legato.

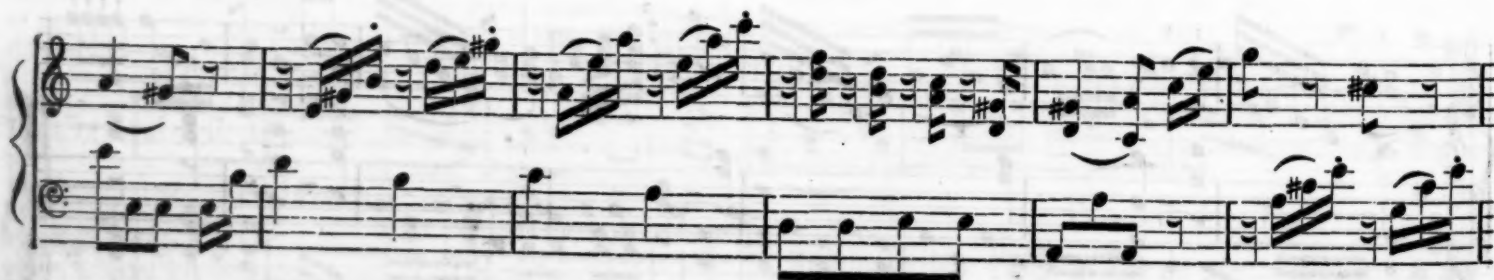
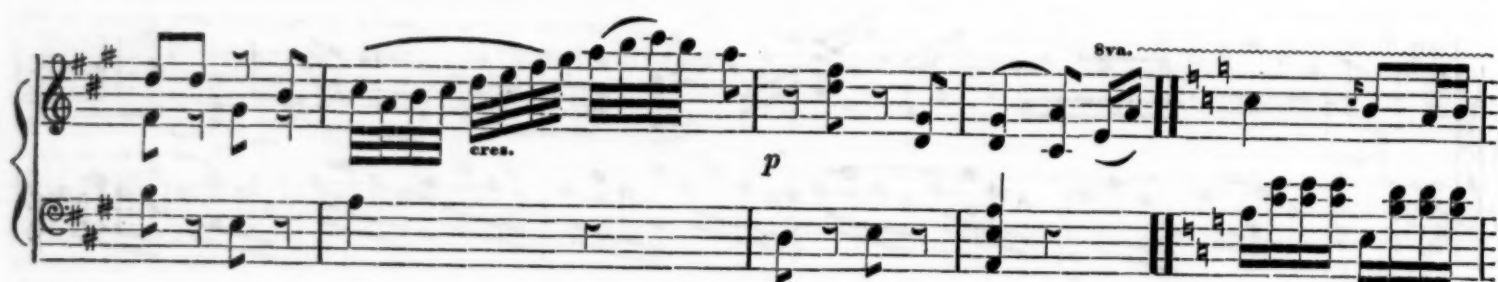
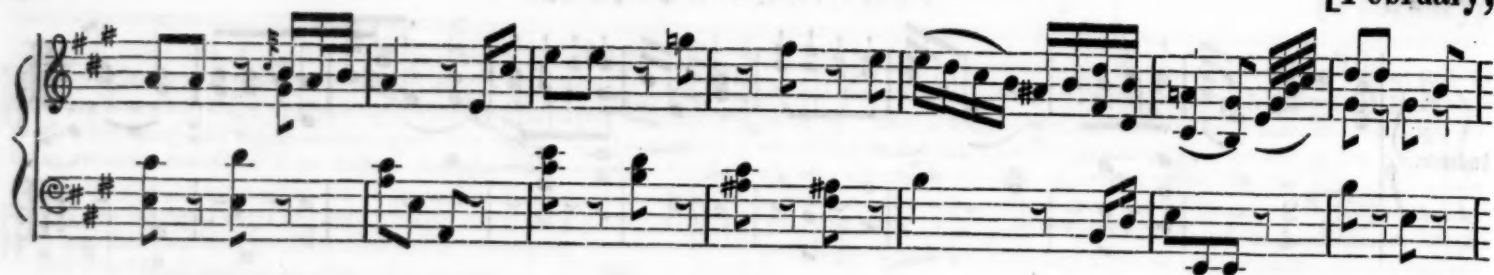
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p

cres. p

8

8



This page contains seven systems of musical notation, each consisting of a grand staff (treble and bass clefs). The music is written in a key with two sharps (F# and C#) and a 2/4 time signature. The notation includes various musical symbols such as notes, rests, beams, and slurs. Dynamic markings are present: 'cres.' (crescendo) and 'dim.' (diminuendo) in the first system, and 'ff' (fortissimo) in the seventh system. The piece concludes with a double bar line and repeat dots at the end of the final system.

CHORUS, DUET, FUGUE.

(FROM THE MASS IN D.)

ARRANGED FOR THE ORGAN.

Larghetto.

Diap's. & Principal.

8 va.

DUET.

Andante.

p

Swell 3 Diap's.

Dulciana Choir.

Choir.

Great Diap's.

mf

8 va.

Swell.

p

tr

Segue Fugato.

FUGATO.

Adagio. *Fall.* *Allegro.*

5 va. 5 va. 5 va. 5 va. ped. 5 va. p. Fin.

DUET.—HAPPY HOURS.

CHERUBINI. [February,

THE ACCOMPANIMENT NEWLY ARRANGED BY V. NOVELLO.

Soprano 1 mo. *dolce.*
Hap - py hours, are ye re-turn - ing?

Soprano 2 do. *Andante Amoreoso.* *dolce.*
Hap - py hours, are ye re-turn - ing?

Accompaniment. *p* *cres.* *p*

Tell me, ere ye quick - ly go, Tell me, ere ye quickly go,
Tell me, ere ye quick - ly go, Tell me, ere ye quickly go,

ye quick-ly go. Dis - tant ech - o seems to an-swer, Dis - tant
ye quick-ly go. Dis - tant ech - o seems to an-swer, Dis - tant

ech - o seems to an-swer; no! And to whis-per soft - ly,
ech - o seems to an-swer; And to whis-per soft - ly, no!

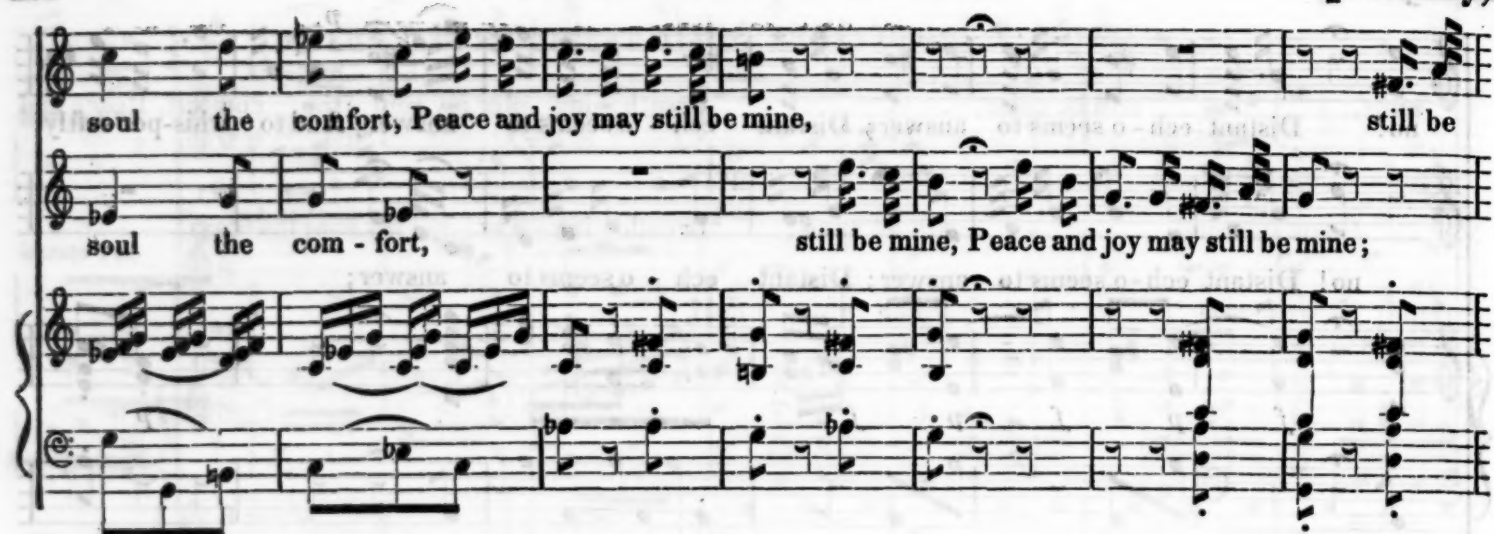
no! Distant ech - o seems to answer; Distant ech - o seems to answer; And to whis-per softly,

no! Distant ech-o seems to answer; Distant ech - o seems to answer;

The image shows a musical score for the song "The Rose Tree." It consists of four staves. The top staff is for the vocal line, with lyrics "no! no! Yet I" and a piano dynamic marking "p". The second staff continues the vocal line with lyrics "no! and to whis-per softly, no!". The third staff is for the piano accompaniment, featuring a melody with triplets and a piano dynamic marking "p". The bottom staff is for the piano accompaniment, featuring a bass line with a piano dynamic marking "p" and a key signature change to one sharp (F#). The score is written in a classic, handwritten style.

[illegible]

of sound di - vine, Breath - ing o'er my
 Like a strain of sound di - vine, Breath - ing o'er my



soul the comfort, Peace and joy may still be mine, still be
soul the com - fort, still be mine, Peace and joy may still be mine;



mine; Yet I hear a gen - tle mur - mur,
Yet I hear - - - a gen - tle mur - mur,



Like a strain of sound di - vine, Breathing o'er my soul the
Like a strain - - - of sound di - vine, Breathing



com - fort, Breathing o'er my soul the com - fort, Peace and joy, peace and joy may still be
o'er my soul the com - fort, Breathing o'er my soul the comfort, Peace and joy, peace and joy,

mine, still be mine; Breath - ing o'er my soul the comfort, Peace and
still be mine, still be mine; Breath - ing o'er my soul the com -

joy, peace and joy may still be mine; Breathing o'er my soul the comfort, Peace and joy may
- fort, still be mine; Breathing o'er my soul the com - - - fort, Peace and

still be mine, Peace and joy may still be mine,
joy may still be mine, Peace and joy may still, still be

Peace and joy may still be mine.
mine, Peace and joy may still, still be mine.

[32]

TRIO.—‘An Argument.’

I. MOSCHELES. [February,

1st Soprano,
or 1st Tenor.

**3d Soprano,
or 3d Tenor.**

Всех.

MODERATO.

1st Soprano,
or 1st Tenor.

An ar - gu - ment like a good tri - o should be,

2d Soprano,
or 2d Tenor.

An ar - gu - ment, an ar - gu - ment like a good

Bass.

An ar - gu - ment like a good

MODERATO.

A musical score for a song titled "The Good Trio". The score is written for four vocal parts and piano accompaniment. The vocal parts are: 1st Soprano (or 1st Tenor), 2d Soprano (or 2d Tenor), Bass, and Piano. The piano part is marked "MODERATO." and consists of a right hand and a left hand. The key signature is one sharp (F#) and the time signature is common time (C). The lyrics are: "An ar - gu - ment like a good tri - o should be, An ar - gu - ment, an ar - gu - ment like a good". The piano accompaniment features a melody in the right hand and a bass line in the left hand, with some chords and single notes. The overall style is that of a vintage sheet music publication.

Where we all dif - fer, where we all dif - fer,
 tri - - - o should be, Where we all dif - fer, where we all
 tri - - - o should be, Where we all dif - fer, we

where we all dif - fer, we all dif - fer,
dif - fer, where we all dif - fer, dif - fer,
dif - fer, we all - - - dif - fer,

dif - fer, and yet all - a - gree, In
where we all dif - fer, and yet all - a - gree, In
and yet all - a - gree, In

mf *cres.*

f *p*
truth, and in tone, and in best har - mo -
f *p*
truth, and in tone, and in best har - mo -
f *p*
truth, and in tone, and in best har - mo -
f *p*

- - ny, in best, in best har - mo - ny, har - mo - ny, - - -
- - ny, in best, in best har - mo - - ny, har - mo - ny, - - -
- - ny, in best, in best har - mo - - ny.
- - -

ARRANGED BY CARL M. WEBER.

WORDS TRANSLATED FROM THE GERMAN FOR THIS WORK.

Andantino.

Voice.

dolce.

Soft -

Piano Forte.

fp

come, be- lov - ed! lin - ger not; Even-ing drops her veil; And on Loch Lomond's glassy breast,
 - - foot - ed si - lence steals around; Ev' - ry leaf is still; The lit - tle bay has not a wave;

Streams the moonlight pale. It silvers o'er the ivy green, Round the old elm tree, Which twines and rests upon its boughs,
 Noiseless glides the rill. O come, beloved! where art thou? All is still and sweet: But ah! the heart which beats with love,

As I rest on thee.
 Love a-lone can meet.

p *f* *ff* *pp*

D. C. D. S.